

RECORD OF THE
MUSEUM OF HISTORIC ART
PRINCETON UNIVERSITY



ON THE WISSAHICKON BY ASHER B. DURAND

VOLUME V, No. 2 • FALL, 1946 • PRINCETON, N.J.



FRANK JEWETT MATHER, JR.
A sketch made by Ernest Haskell in 1911

COLLECTOR-SCHOLAR

In June last Frank Jewett Mather, Jr. retired from the Directorship of the Museum of Historic Art—a post which for many years he has endowed with a presence as unique as it was grateful to all who had the happy fortune to be associated with him.

The Museum had been founded as the repository of objects of historical culture. Without any loss to the historical sense, Mather transformed it into a collection of works of art containing many pieces of the highest beauty and significance. In a very right sense he is the creator in Princeton of that peculiar type of museum which should be the companion and friendly stimulator of the study of the arts in a university. Throughout his directorship he continued to view the Museum as if it were a part of his own private collection—or indeed as if it were really that. The line of demarcation between what he collected for himself and what for the Museum became increasingly invisible until with the consummation of generosity he has identified his own fine treasures with the collection over which he so paternally presided.

In the history of a museum only one director can do any such thing. And the result has been that the Museum of Historic Art has as its good quality that casual immediacy of the private collection which is so lacking in the vast arrangements of larger and more “organized” museums. In the new building which is most urgently needed in Princeton the care will be not only to display handsomely the present collection and the new works of art to come, but also to foster the sense of adventure and joy of acquisition, the marks of the living and growing museum as they are of the pungent and ever active collector who has guided its destinies. In Mather is a rare tension of scholar and collector, and at times, in his enthusiasm, one has been at the mercy of the other—a gauge of his real humanity. For the director of a university museum of art the combination of these qualities is essential.

In his retirement Dr. Mather need never fear that the Museum of Historic Art will turn aside to a vegetable diet from the adventurous and healthy path he carved out for it when he was Director. It is and will be much as he made it, for he, in his collection, is still in it.

A. M. FRIEND, JR.

THREE LANDSCAPES BY AMERICAN ARTISTS

THE Museum has recently added to its collections three landscapes, each highly characteristic of the work of a painter well-known in the history of American art. One of them—*On the Wissahickon*, by Asher Brown Durand (1796-1886), reproduced on the front cover of this issue—was purchased by the John Maclean Magie and Gertrude Magie Fund. The painting was signed by the artist with his three initials *A.B.D.*, to which the date of execution, 1850, was later added in pencil.¹ A typical example of Durand's work at its best, the picture represents a woodland scene along the Wissahickon, tributary of the Schuylkill River near Philadelphia, and is rendered with the love for careful detail which Durand always retained from his early training as an engraver.



Fig. 1. Jasper F. Cropsey

A second landscape, the idyllic little picture, *Lulworth Castle*, by Jasper F. Cropsey (1823-1900), was presented by Dr. Frank Jewett Mather, Jr., Director Emeritus of the Museum (Fig. 1).²

¹ Accession number 46-104. Width, 0.442 m.; height, 0.54 m. (17 $\frac{3}{8}$ x 21 $\frac{1}{4}$ inches.)

² Accession number 46-82. Width, 0.515 m.; height, 0.357 m. (20 $\frac{1}{4}$ x 14 inches.)

This was evidently executed on the artist's second trip abroad, when he spent the six years from 1857 to 1863 in England, for it is signed and dated 1859. It shows the predilection for lush greens characteristic of Cropsey's English works. In the middleground of the landscape is depicted Lulworth Castle,



Fig. 2. George Luks

the feudal-like seat of the Weld family in Dorset which, however, was built only in the sixteenth and seventeenth centuries. Sheep dot the peaceful meadows of the foreground and the shepherd reposes under a tree as his dog moves cautiously toward two advancing horsemen.

Dr. Mather has also presented a small landscape, *Luxembourg*, by George Luks

(1867-1933).³ This colorful little scene of a terrace in the Luxembourg gardens at Paris is painted on a small wood panel (Fig. 2). Along the cream-colored terrace and silhouetted against the sky-

³ Accession number 46-70. Width, 0.155 m.; height 0.216 m. (6 $\frac{1}{8}$ x 8 $\frac{5}{8}$ inches.)

line of Paris walk two women clad in black and accompanied by two children, one dressed in white, the other in bright red, all masterfully painted with the broad brush strokes so characteristic of Luks' style.

D. D. E.

THE LAURA P. HALL MEMORIAL COLLECTION

THE Print and Drawing Department of the Museum of Historic Art has been greatly enriched by the generous bequest of Clifton R. Hall, late professor in the Department of History of the University. Professor Hall had been a discriminating collector of prints over a period of many years. The collection is designated as the Laura P. Hall Memorial Collection, in memory of his mother.

The material included in the collection covers a wide range. There are two hundred and ninety-two items, the work of outstanding artists of the following schools and periods: British and American of the eighteenth and nineteenth centuries; French of the seventeenth and nineteenth centuries; German of the sixteenth century; Flemish and Dutch

of the seventeenth and twentieth centuries; and Italian and Spanish of the seventeenth to eighteenth centuries. A few Japanese prints are also included.

Provision has been made in the bequest for the eventual enlargement of the collection. An etching by Caneletto has been given by Mr. and Mrs. Francis Roudebush who wished to make an addition to the collection in honor of Professor Hall.

A preliminary exhibition of the Dutch and German prints was held in the Antioch Court, McCormick Hall, during the last two weeks of October. A more comprehensive exhibition is being planned to be set up in the Museum of Historic Art during the Spring.

E. T. DeW.

THE PLATT COLLECTION OF ANCIENT GLASS

THE late Dan Fellows Platt, '95, was a collector of varied and broad interests whose tastes and enthusiasms are refreshingly alive in the groups he assembled. His enjoyment in building up a collection is evident in the scores of glass vessels which Mrs. Platt recently presented to the Museum and one can sense his pleasure in bringing together examples to illustrate the development of the Roman and early Mediaeval glass industry. The diversity of the Museum's collection has been appreciably increased by the gift. Duplicates, of course, were inevitable, but in some

cases the Platt collection provided an example superior to the one already owned by the Museum. This welcome gift is the third made in recent years by Mrs. Platt; our readers will recall that in 1943 she turned over to the Museum Mr. Platt's drawings and coins.¹

F. F. J.

¹ *Record* III, 1, Spring, 1944, page 4. Mr. Platt's albums of photographs and reproductions of works of art, which time and again have proved of tremendous help to scholars, were received by the Department of Art and Archaeology in 1938; they may be consulted in the Section of Slides and Photographs.

A GOLD IMPRESSION OF A TARSUS TETRADRACHM OF ANTIOCHUS VIII

AMONG the miscellaneous gold objects in the Museum of Historic Art is a thin disk of interest to numismatists.¹ It is roughly circular, pierced for attachment, and ornamented with a design in repoussé. The device used is characteristic of the Seleucid tetradrachms of Tarsus: the pyre or monument of Sandan,



an emblem of Tarsus which appears on both bronze and silver coins for a period of over three hundred years. It represents an altar or base surmounted by a pyramidal canopy under which the god Sandan stands on a horned and winged lion. The inscription, divided in the two fields, reads: [BAΣ]IAEΩΣ ANTIOXOY EΠHΦANOY and in the left field are the additional letters, ΘΕ over ΦΠ.

¹ It is the gift of Frank Jewett Mather, Jr. Accession number 38-2. Maximum diameter, 0.03 m. Mr. Thomas Coor of the Department of Physics kindly determined the weight as 1.030 grams and the specific gravity as 17.88; as the specific gravity of gold is 19.3, our disk is alloyed with some lighter metal, probably silver (specific gravity 10.5); assuming such an alloy, the proportion would be 84% gold and 16% silver. Some copper may be present, but, as this metal is relatively light (specific gravity 8.9), only in small quantity; the color of the disk does not suggest much copper. Such an alloy does not imply debasement.

The disk was apparently laid over the reverse of a tetradrachm of Antiochus VIII, who ruled late in the second century B.C., and the impression taken in the gold.² This may have been done in a press or with a tool covered with leather or other soft material. No tool marks are visible. Obtaining the impression of the bold lettering and main outlines was easy, but the figure with its finer modelling more difficult and not wholly successful. The forelegs of the beast and the garment of the little god were added in a freehand repoussé technique after the rest of the pattern was complete.

The design on the disk has no great artistic merit and seems an unlikely choice for purely decorative effect. An explanation of its practical significance, however, is perhaps to be found in the weight of the gold. The disk weighs 1.03 grams; the average silver tetradrachm or stater, is about 16.48 grams or sixteen times that of the gold copy. It is improbable that the weight was accidental; the disk may have been calculated as an eighth of a gold stater (of which none were struck by Antiochus VIII, but which would have weighed about 8.25 grams) or that the constantly changing ratio of silver to gold was, at this time, 16:1 and that the Princeton disk was negotiable for the value of the silver tetradrachm whose reverse is stamped on it.

DOROTHY HANNAH COX

² The particular variety of tetradrachm used for making this impression is probably one published by Macdonald, *Zeitschrift für Numismatik* XXIX, 1912, p. 102. The mint marks there given, but not illustrated, are ΘΕ over ligatured ΠΠ, possibly a misreading of ΘΕ ΦΠ. This example was no doubt somewhat worn as its weight is under normal, 16.29 grams.

NOTES ON TWO BRONZES

THE functional and decorative were deftly combined by the Greeks in the utensils made for the household and the sanctuary. While economic necessity sometimes required that domestic equipment be simple and inexpensive, objects destined for ritual use or for well-to-do homes gave wider scope for the artisan's talents. Two bronzes recently purchased by the Museum are good examples of the products of the bronzeworkers' shops and are reminders of the large and able group of anonymous artisans who created much of the material on which we base our judgment of Greek artistic expression.

With the Caroline G. Mather Fund the Museum has bought a bronze patera of the late sixth century B.C. and thereby made an important addition to its small collection of classical sculpture.¹ A more detailed account of the new acquisition will appear in a forthcoming supplement to *Hesperia* published in honor of the late Professor Shear, for many years Honorary Curator of Classical Art of this Museum, but we wish to introduce the bronze to our readers through these notes.

A nude youth with upraised hands forms the handle of the round, shallow pan to which the figurine is attached by a palmette at the back and an adaptation of the Aeolic capital at the top of the head (Figs. 1-2). At the feet is an ivy leaf. The bronze has the fresh quality of a work which has not been belabored. Incision is sparingly used for details; heavy lines mark the leaves and volutes of the palmette and capital, finer ones outline the eyes and indicate the fingers, fingernails, and the cap-like mass of hair. The lack of interest in detail is

repeated in the broad but vigorous modelling of the figure. Although such a handle would seem to be a purely ornamental device, an expression of the Greek's fondness for animating the objects about him, one has only to hold it to realize that it fits the hand far better than many modern streamlined frying pans.

Our pan and handle did not originally belong to each other, but were paired in recent times when someone was in a fortunate position to supply the handle with an ancient bowl of appropriate shape. The pan has old rivet holes for its original handle which do not coincide with the attachment places of the present handle. Because the pan is a trifle too large, the handle does not fit as snugly as it should and the figure has been tilted forward to compensate for this discrepancy. But the effect of the whole has the harmony and balance of design intended for the complete sixth century patera.

For a period of fifty to seventy-five years in the sixth and early fifth century such pateras were manufactured, evidently for use as libation vessels, and distributed even to remote regions of the Greek world. These have recently been studied by a Danish archaeologist who lists about half a hundred handles of the same design as ours, several of them from the great sanctuaries of Greece.² To this list should now be added the Princeton patera as one of the finer pieces of a group of varying quality.

Because of its similarity to the palmette on the back of the patera handle, this is an appropriate moment to call attention to a piece of bronze which has been in the Museum for several years. It

¹ Accession number 46-15. Height of handle, 0.174 m.; height of figure alone, 0.132 m.; diameter of pan, 0.222 m.

² Mogens Gjødesen, "Bronze Paterae with Anthropomorphic Handles," *Acta Archaeologica* XV, 1944, pp. 101 ff.



Fig. 1. Bronze Patera



Fig. 2. Handle of Patera, Back View



Fig. 3. Bronze Handle Attachment



Fig. 4. Bronze Goose Head



Fig. 5. Clay Strainer, 43-104

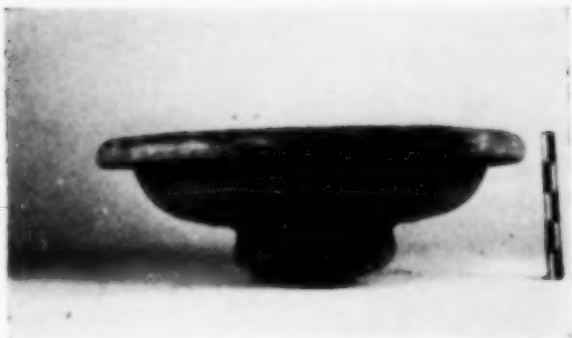


Fig. 6. Clay Strainer, 40-281



Fig. 7. Bronze Strainer, Front



Fig. 8. Bronze Strainer, Back

is a handle attachment from a large bowl or basin, said to be from the Acropolis at Athens (Fig. 3).³ The palmette and volutes are attached to a spool which is pierced for a ring handle; on the center of the bobbin, emerging from between the volutes, is a lotus flower. The style of the ornament places this attachment piece in the late sixth or early fifth century (see below); the vessel to which it was affixed probably was a votive offering in one of the several sanctuaries of the Acropolis during the years of the Persian menace.

The second recent purchase, bought with the same Fund, is a strainer of the late sixth century B.C. (Figs. 7-8).⁴ The round, shallow bowl has a flat rim and a depressed central section perforated with small holes which form the pattern of a pinwheel surrounded by a meander. The flat handle, which is fastened to the bowl by three rivets, flares a bit toward the top and then abruptly narrows and curves into a duck's head, a popular device for the suspension hooks

³ It is the gift of A. Hyatt Mayor '22. Height, 0.093 m. Accession number 29-116. The tip of one volute is missing and the surface is corroded. Other examples are known from the Acropolis: cf. de Ridder, *Catalogue des bronzes trouvés sur l'Acropole d'Athènes*, nos. 121 ff., fig. 17; 'Αρχαιολογικὸν Δελτίον I, 1915, παράρτημα p. 24, fig. 16 b, which preserves the handle. See also Curtius and Adler, *Olympia* IV, no. 840 (no. 825 shows a handle attached to a vessel). For a sixth century imitation in clay at the base of a hydria handle, see Rumpf, *Chalkidische Vasen*, pl. XXII.

⁴ Accession number 46-88. Height, 0.255 m. Said to be from near Lekhaina in Elis. The bronze is in excellent condition, uncorroded and undamaged, except for a loosening of the ancient joint between the bowl and the perforated depression. That this was a weak point in construction is evident from other strainers which broke at the seam: see *Clara Rhodos* III, p. 244, fig. 241; VIII, p. 63, fig. 49; P. Ducati, *Storia dell'arte etrusca*, pl. 143 (*Monumenti Antichi* XXIV, 1918, pp. 850 ff., figs. 7-8).

of strainers, ladles, and other utensils over a long period of time. Palmettes are incised at the top of the front and the bottom of the back of the handle. Stylistically they are similar to those on the patera and on the handle attachment, although considerably more elaborate. The lyre-shaped pattern of the double volutes brings to mind the grave stelai of the third quarter of the sixth century which bore finials of this design⁵ and the ridge palmettes of the temple of Aphaia at Aegina belonging to the turn of the century.⁶

Again, a new acquisition brings to mind objects already in the Museum's collection. A large bronze goose head (Fig. 4) perhaps came from a large ladle or other utensil, but possibly, because of its size, it is a finial broken from a piece of Hellenistic or Roman furniture.⁷ The Museum also owns two clay strainers, inexpensive substitutes for the metal utensils the Greeks and Romans preferred (Figs. 5-6);⁸ the

⁵ G. M. A. Richter, *Archaic Attic Grave-stones*, pp. 77 ff. and especially pp. 83 ff.

⁶ Furtwängler, *Aegina*, pl. 48.

⁷ Accession number 613. Length, 0.087 m. The head of a water bird is a favorite device for finials on thrones, chairs, couches, and other Greek and Roman furniture (cf. C. Ransom, *Studies in Ancient Furniture*, pls. X, XI, XV; G. M. A. Richter, *Ancient Furniture*, figs. 8, 12-13, 26, 32, 126-127, 213, 308-309). In most cases, of course, the terminal piece was probably of wood, as on a table from Egypt (*ibid.*, fig. 213). Inlay and appliqué were old methods of decorating Greek furniture—the bed of Odysseus (*Odyssey* XXIII, 195 ff.) was inlaid with gold, silver, and ivory—but in the luxurious period of the Hellenistic and Roman era the use of costlier materials was even more sumptuous, if not always so tasteful.

⁸ Accession numbers 40-281 and 43-104, diameters 0.143 m. and 0.14 m. respectively. The latter is the gift of Mrs. Marquand. On the former, the perforations, which for some reason do not go completely through the clay wall, form a pinwheel pattern; the holes of the latter are irregularly spaced.

handles, now missing, may have been ornamented in some way to enliven these otherwise plain objects.⁹ Our examples probably belong to the early Hellenistic period.

Strainers and ladles were necessary equipment for serving wine and one or the other or both together are frequently found in tombs, sanctuaries, private houses, wherever libations were part of ritual or celebration.¹⁰ With a ladle the wine was dipped from the large krater,

⁹ *Corpus Vasorum Antiquorum*, Denmark, Fascicule 5, plate 222, 8, with ram's head handle.

¹⁰ Cf. D. M. Robinson, *Excavations at Olynthus* X, pp. 194 ff., for extensive bibliography; M. Crosby, *American Journal of Archaeology* XLVII, 1943, p. 209; *Notizie degli Scavi*, 1917, p. 112 and fig. 14, a strainer like ours in shape found in a grave with a

in which it was mixed with water, and poured into drinking cups through a strainer. Ancient representations of these utensils in use at banquets and symposia are preserved and we also have literary accounts of the equipment for such occasions,¹¹ so there is no doubt as to their function. Our bronze strainer was probably used at festivities, either secular or religious, at the end of the sixth century.

F. F. J.

ladle; Payne, *Perachora* I, p. 165 and pl. 80, 4-5, 8, ladle handles (or strainer handles) from a temple precinct; Carapanos, *Dodone et ses ruines*, pl. XLVI, 1, handle of strainer; Curtius and Adler, *Olympia* IV, pl. LV, no. 925, a handle very like ours.

¹¹ See the references given by Miss Crosby, *loc. cit.*

RECENT ACCESSIONS

IN addition to objects more fully published, the following accessions were made during the period of January-June, 1946 (all are anonymous gifts unless otherwise indicated):

PAINTINGS

C. H. Moore, "Sawmill at Kearsarge." Seventeenth century Greek ikon.

Nine nineteenth century Chinese paintings. Gift of C. O. von Kienbusch '06 and Museum purchase.

PRINTS

Six Dutch engravings by Breughel, Edelinck, and Ostade.

Eleven French etchings and engravings by Nanteuil, Rodin, and others.

Three English etchings by Cruikshank and Linnell.

Twelve American engravings and etchings by Ernest Haskell, Everett Warner, and others.

DRAWINGS AND WATERCOLORS

Twelve Italian drawings by Fra Bartolomeo, Giacomo Bassano, Domenico Campagnola, Fontebasso, Tintoretto, and others.

Eleven Dutch and Flemish drawings by Breughel, Bril, Dughet, Goltzius, Van Dyck, and others.

Nine English drawings and watercolors by Collins, Creswick, Cruikshank, Porter, Wheatley, and others. Also eighteen sketches by Linnell.

Four American drawings and watercolors by Homer Martin, C. H. Moore, and Jerome Myers. Two notebooks of sketches by John LaFarge.

RECENT ACCESSIONS—*continued*

MISCELLANEOUS

Attic-Corinthian skyphos, late seventh century B.C. *Purchase.*

Six small bowls containing pigments. Hellenistic. *Purchase.*

Fifth century B.C. Attic terracotta figurine. *Purchase.*

Oinochoe and two amphoriskoi of moulded glass. Roman. *Purchase.*

Two pairs of nineteenth century American pressed glass candlesticks and one lamp. *Gift of W. H. Tower '94.*

Chinese bronze incense burner, T'ang Dynasty. *Gift of Rufus Graves Mather in memory of Winifred Holt Mather.*

Thirty-five Chinese and Japanese mirrors of various periods. *Presented by Miss Mary Caroline Hardy in honor of Joseph Neesima who gave the collection to Mr. and Mrs. Alpheus Hardy.*

Plaster cast, signed by the artist, of statuette of John Ruskin by Gutzon Borglum.

MUSEUM OF HISTORIC ART

RECORD

THE *Record* is published twice yearly. There is no subscription fee. Inquiries and requests may be addressed to the Editor.

The Museum of Historic Art, a section of the Department of Art and Archaeology of Princeton University, is intended to form a visible epitome of the

history of art from earliest times to the present, that is, to cover the ground of the teaching by the Department.

The Museum is open daily from 2 to 5 P.M., except on Christmas and New Year's Day and during the month of August. Visits at other times may be arranged by appointment.

S T A F F

ALBERT M. FRIEND, JR.
*Acting Director, Honorary Curator
of Mediaeval Art*

FRANK JEWETT MATHER, JR.
Director Emeritus

ERNEST T. DEWALD
Honorary Curator of Renaissance Art

GEORGE ROWLEY
Honorary Curator of Far Eastern Art

DONALD DREW EGBERT
Honorary Curator of American Art

FRANCES FOLLIN JONES
*Assistant to the Director,
Curator of Classical Art*